

Dublin, May 23, 1747.

PROPOSALS For PRINTING by SUBSCRIPTION,

THE WORKS OF SHAKESPEARE IN EIGHT VOLUMES.

The Genuine Text (collated with all the former Editions, and then corrected and emended)
is here settled:

Being restored from the *Blunders* of the first Editors,
and the *Interpolations* of the two Last;

WITH
A Comment and Notes, Critical and Explanatory.

By Mr. POPE and Mr. WARBURTON.

— Quorum omnium Interpretes, ut Grammatici,
Poetarum proximè ad eorum, quos interpretantur, di-
vinationem videntur accedere. *Cic. de Divin.*

Ἡ ΤῶΝ ΛΟΓΩΝ ΚΡΙΣΙΣ ΠΟΛΛῃ ΕΣΤΙ ΠΕΙΡΑΣ
ΤΕΛΕΥΤΑΙΟΝ ΕΠΙΓΕΝΝΗΜΑ. *Long. de Sublim.*

D U B L I N :

Printed for EDWARD and JOHN EXSHAW at the Bible
on Cork-bill. MDCCXLVII.

CONDITIONS.

MR. Warburton's Character, as one of the justest Criticks this Age or any other ever produced, being so well known to the World; the Undertakers of this Edition of *Shakespear* should hold themselves inexcusable, were they to publish any other. And therefore, though they had proposed to publish Sir *Thomas Hanmer's* Edition, as the most correct, and which bore the highest Reputation before Mr. Warburton's appeared; they doubt not but the Satisfaction, which the Publick will receive by the Change, will not only excuse it, but render the advanced Price this Edition must necessarily demand, to be considered as no Imposition, For

I. Though this Edition, by the Number of useful and explanatory Notes, will swell the Work to many Sheets more than *Hanmer's*, the Price to Subscribers will be only advanced to Sixteen Shillings *English*, four Shillings and four pence to be paid at subscribing, and one Shilling and seven pence halfpenny on the Delivery of each Volume in Half-binding.

II That the First Volume shall be delivered to the Subscribers in *June*, and the remaining Volumes in four Months from the Date of these Proposals.

III. That the Subscribers Names shall be printed, and the Price raised to those that do not subscribe.

Subscriptions are taken in by the Undertakers *Edward and John Exshaw* at the *Bible* on *Cork-Hill*; and by

Mr. Sullivan and *Mrs. Pilkington* in *Cork*; *Mr. John Hay* and *Messrs. Joy* in *Belfast*; *Mr. Stevenson* in *Newry*; *Mr. Dickie* in *Armagh*; *Mr. Ferrar* and *Mr. Walsh* in *Limerick*; *Mr. Louis* in *Derry*; and *Mr. Ramsay* in *Waterford*, Booksellers.

Received from
Four Shillings *English*, being the first Subscription
for *Shakespear's* Works, this Day of



EXTRACT

FROM THE

EDITOR'S PREFACE.

THE whole a Critic can do for an Author who deserves his Service, is to correct the faulty Text; to remark the Peculiarities of Language; to illustrate the obscure Allusions; and to explain the Beauties and Defects of Sentiment or Composition. And surely, if ever Author had a Claim to this Service, it was our *Shakespear*: Who, widely-excelling in the Knowledge of Human Nature, hath given to his infinitely varied Pictures of it, such Truth of Design, such Force of Drawing, such Beauty of Colouring, as was hardly ever equalled by any Writer, whether his Aim was the Use, or only the Entertainment of Mankind. The Notes in this Edition, therefore, take in the whole Compass of Criticism.

I. The first sort is employed in restoring the Poet's genuine Text, but in those Places only where it labours with inextricable Nonsense. In which, how much soever I may have given Scope to critical Conjecture, where the old Copies failed me, I have indulged nothing to Fancy or Imagination; but have religiously observed the severe Canons of literal Criticism; as may be seen from the Reasons accompanying every Alteration of the common Text. Nor would a different Conduct have become a Critic, whose greatest Attention, in this part, was to vindicate the established Reading from Interpolations occasioned by the fanciful Extravagancies of others. I once intend-

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P R E F A C E.

ed to have given the Reader a *body of Canons*, for literal Criticism, drawn out in form; as well such as concern the Art in general, as those that arise from the Nature and Circumstances of our Author's Works in particular. And this for two Reasons. First, To give the *unlearned Reader* a just Idea, and consequently a better Opinion of the Art of Criticism, now sunk very low in the popular Esteem, by the Attempts of some, who would needs exercise it without either natural or acquired Talents; and by the ill Success of others, who seemed to have lost both, when they came to try them upon English Authors. Secondly, To deter the *unlearned Writer* from wantonly trifling with an Art he is a Stranger to, at the Expence of his own Reputation, and the Integrity of the Text of established Authors. But these Uses may be well supplied by what is occasionally said upon the Subject, in the Course of the following Remarks.

II. The second sort of Notes consists in an Explanation of the Author's Meaning, when, by one, or more of these Causes, it becomes obscure; either from a *licentious Use of Terms*; or a *hard or ungrammatical Construction*; or lastly, from *far-fetch'd or quaint Allusions*.

I. This licentious Use of Words is almost peculiar to the Language of *Shakespear*. To common Terms he hath affixed Meanings of his own, unauthorised by Use, and not to be justified by Analogy. And this Liberty he hath taken with the noblest Parts of Speech, such as *Mixed-modes*; which, as they are most susceptible of Abuse, so their Abuse most hurts the Clearness of the Discourse. The Critics (to whom *Shakespear's* Licence was still as much a Secret as his Meaning, which that Licence had obscured) fell into two contrary Mistakes; but equally injurious to his Reputation and his Writings. For some of them observing a Darknes, that pervaded his whole Expression, have censured him for Confusion of Ideas and Inaccuracy of reasoning. *In the Neighing of a Horse, (says Rymer) or in the Growling of a Mastiff there is a Meaning, there is a lively Expression, and, may I say,*
more

P R E F A C E.

v

more Humanity than many times in the tragical Flights of Shakespear. The Ignorance of which Censure is of a piece with its Brutality. The Truth is, no one thought clearer, or argued more closely than this immortal Bard. But his Superiority of Genius less needing the Intervention of Words in the Act of Thinking, when he came to draw out his Contemplations into Discourse, he took up (as he was hurried on by the Torrent of his Matter) with the first Words that lay in his way; and if, amongst these, there were two *Mixed-modes* that had but a principal Idea in common, it was enough for him; he regarded them as synonymous, and would use the one for the other without Fear or Scruple.—Again, there have been others, such as the two last Editors, who have fallen into a contrary Extreme, and regarded *Shakespear's* Anomalies (as we may call them) amongst the Corruptions of his Text; which, therefore, they have cashiered in great numbers, to make room for a Jargon of their own. This hath put me to additional Trouble; for I had not only their Interpolations to throw out again, but the genuine Text to replace, and establish in its stead; which, in many Cases, could not be done without shewing the peculiar Sense of the Terms, and explaining the Causes, which led the Poet to so perverse an use of them. I had it once, indeed, in my Design, to give a general alphabetic *Glossary* of these Terms; but as each of them is explained in its proper Place, there seemed the less Occasion for such an Index.

2. The Poet's hard and unnatural Construction had a different Original. This was the Effect of mistaken Art and Design. The Public Taste was in its Infancy; and delighted, (as it always does during that State) in the high and turgid: which leads the Writer to disguise a vulgar expression with hard and forced construction, whereby the sentence frequently becomes cloudy and dark. Here, his Critics shew their modesty, and leave him to himself. For the arbitrary change of a Word doth little towards dispelling an obscurity that ariseth,
not

not from the licentious use of a single Term, but from the unnatural arrangement of a whole Sentence. And they risqued nothing by their silence. For *Shakspear* was too clear in Fame to be suspected of a want of Meaning; and too high in Fashion for any one to own he needed a Critic to find it out. Not but, in his best works, we must allow, he is often so natural and flowing, so pure and correct, that he is even a model for stile and language.

3. As to his far fetched and quaint Allusions, these are often a cover to common thoughts; just as his hard construction is to common expression. When they are not so, the explanation of them has this further advantage, that, in clearing the Obscurity, you frequently discover some latent conceit not unworthy of his Genius.

III. The third and last sort of Notes is concerned in a critical explanation of the Author's Beauties and Defects; but chiefly of his Beauties, whether in Stile, Thought, Sentiment, Character or Composition. An odd humour of finding fault hath long prevailed amongst the Critics; as if nothing were worth *remark- ing* that did not, at the same time, deserve to be re- proved. Whereas the public Judgment hath less need to be assisted in what it should reject, than in what it ought to prize; Men being generally more ready at spying Faults than in discovering Beauties. Nor is the value they set upon a Work, a certain proof that they understand it. For 'tis ever seen, that half a dozen Voices of credit give the lead: And if the Publick chance to be in good humour, or the Author much in their favour, the People are sure to follow. Hence it is, that the true Critic hath so frequently attached himself to Works of established reputation; not to teach the World to *admire*, which, in those circumstances, to say the truth, they are apt enough to do of themselves; but to teach them how, *with reason* to *admire*: No easy matter, I will assure you, on the subject in question: For tho' it be very true, as Mr. Pope hath observed, that *Shakspear is the fairest*
and

and fullest subject for criticism, yet it is not such a sort of criticism as may be raised mechanically on the Rules which *Dacier*, *Rapin* and *Bossu* have collected from Antiquity; and of which, such kind of Writers as *Rymer*, *Gildon*, *Dennis* and *Oldmixon*, have only gathered and ohewed the Husks: nor on the other hand is it to be formed on the Plan of those crude and superficial Judgments, on books and things, with which a certain celebrated Paper so much abounds; too good indeed to be named with the Writers last mentioned, but being unluckily mistaken for a *Madel*, because it was an *Original*, it hath given rise to a deluge of the worst sort of critical Jargon; I mean that which looks most like sense. But the kind of criticism here required is such as judgeth our Author by those only Laws and Principles on which he wrote, NATURE, and COMMON-SENSE.



THE T E M P E S T.

A C T I. S C E N E I.

On a Ship at Sea.

A tempestuous noise of thunder and lightning heard:

Enter a Ship-master, and a Boatswain.

M A S T E R.

Boatswain —

Boatsf. Here, Master : what cheer ?

Mast. Good, speak to th' mariners : fall to't
yarely, or we run ourselves a-ground ; bestir, bestir.

[*Exit.*

Enter Mariners.

Boatsf. Hey, my hearts ; cheerly, my hearts ; yare,
yare ; take in the top-sail ; tend to th' master's whif-
tle ; blow, 'till thou burst thy wind, if room enough.

Enter

[*The Tempest.*] These two first Plays, the *Tempest* and the *Midsummer-night's Dream*, are the noblest Efforts of that sublime and amazing Imagination, peculiar to *Shakespeare*, which soars above the Bounds of Nature without forsaking Sense : or, more properly, carries Nature along with him beyond her established Limits. *Fletcher* seems particularly to have admired these two Plays, and hath wrote two in Imitation of them, the *Sea-voyage* and the *Faithful Shepherdes*. But when he presumes to break a Lance with *Shakespeare*, and write in emulation of him, as he does in the *False one*, which is the Rival of *Anthony and Cleopatra*, he is not so successful. After him, Sir *John Suckling* and *Milton* caught the brightest Fire of their Imagination from these two Plays ; which shines fantastically indeed, in the *Goblins*, but much more nobly and serenely in *The Mask at Ludlow-Castle*.

